



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

SUGGESTIONS FOR A FIVE-ROOM COTTAGE.

SIR: We are about to build a five-room cottage—square hall, 12x12 feet. Please advise us. We do not want any paint on the wood-work inside. Should the natural wood—pine, oak, etc., be rubbed with oil before varnishing? What kind of oil is suitable? The walls will be papered. Is ceiling not preferable to plastering overhead? If so should the ceiling be painted or left in the natural wood, like the other wood-work? Is wainscoting appropriate and artistic for cottages? We wish wainscoting in the hall, dining-room, and living-room. Will cherry wainscoting be suitable for the hall? If so what shades would best combine for papering and ceiling? How should the floor be treated in the hall—stained, carpeted or left in the natural wood? Please suggest colors for the outside of the house—very steep, bonnet roof, Gothic windows and doors. The house will occupy a conspicuous position, with only young trees and lawn of bright grass surrounding it at present.

TWO ADMIRING SUBSCRIBERS, Milton, N. C.

The natural wood should be "filled" with an ordinary wood filler and then varnished. If staining is desired, the "filling" should be followed by an application of raw linseed oil, turpentine, and such stainers as are desired. Ceiling with wood is preferable to plastering for country cottages. Whether you shall paint the wood or retain its natural color is simply a question of individual taste. We should say that the hall and dining-room would be better unpainted. The natural wood can be filled, stained, and varnished, or it can simply be shellaced, preserving the actual color of the wood.

Wainscoting is both appropriate and desirable in cottages. In the hall and dining-room it might with advantage be from six to eight feet high. Cherry wainscoting would answer well for the hall. A rich-toned olive paper would best harmonize with the cherry.

The hall floor should be filled, stained "old oak" color, and finished with "hard wood finish."

Paint the body of the house deep terra cotta, the roof sage green; the cornice and door and window trim dark black green, and the doors and window-sashes the same color.

PEN-DRAWING FOR REPRODUCTION.

STUDENT, New Rochelle, N. Y.—There is no reason why you should not make the drawing you suggest and submit it to the magazine. The materials for pen-and-ink drawing are very simple and inexpensive. All you need are a bottle of black ink, a sheet of smooth Bristol-board, and three steel pens, with an ink-eraser and a sharp penknife in the pocket for emergencies. The pens are of different sizes, one very large and firm, another of medium size, and one very small, with a fine point. Gillott's, Nos. 170 and 290 are very useful. The ink used by artists generally is liquid India ink—C. T. Reynolds' Japanese India ink is the best—which comes already prepared in small bottles. This is particularly necessary when drawing for reproduction by photo-engraving, being of a very rich black tone. For sketching, any ordinary good black writing ink may be used if the other cannot be procured. The paper should be good English or French Bristol-board with a fine smooth surface. Rough drawing-paper must never be used.

CHINA-PAINTING QUERIES.

N. B. T., Santa Barbara, Cal.—(1) The "blistering" of your plaque after firing, is due, probably, to one of two causes: either there was too much flux in the color; or, what is more likely, you put on too thickly some color which should have been used thinly. There is no remedy. It would only make the matter worse to paint over the blistered part and fire it again. (2) It is usual to sketch the design upon the china with a lithographic crayon, and afterward redraw the outline with a fine brush charged with some water-color like carmine, which will easily disappear in the firing.

BARTON J., Troy, N. Y.—In a smooth sky, starting with pale yellow, and graduated by imperceptible degrees into blue, the blue may be laid directly, and allowed to die away on the white of the china, the darkest part beginning at the top, and becoming graduated by thinning, which is very easily done with a dabber; it is fired to fix it, and after this gentle firing the yellow is laid, which is also graduated with a dabber, beginning from the bottom, in such a way that when the white of the china has disappeared the sky may be fired with the rest of the painting.

H. P. S., Rochester, N. Y.—A dead gold background should be dusted in or laid with the aid of a small stiff blending brush with which the gold, prepared rather thick with oil and turpentine, is taken up and dabbled evenly over the surface. A design in raised work can be painted on the ground and afterward covered with gold. If this is done the raising preparation should be put on before the first firing and the gold applied after the raising preparation has been fired. The simplest form of such raised decoration will be a pattern formed at the intersection of diagonal lines. The lines should be drawn upon the surface of the china with the lithographic crayon, the distances being

carefully measured and laid off. A pattern formed of dots, fleur-de-lis, or the conventional representation of ermine used in heraldry may then be painted with the raising preparation at the intersection of the lines. Use the paint, which is of a yellow color, thickly, modelling the pattern, as it were, upon the surface. The best raising preparation is that manufactured by Hancock & Sons. It should be mixed with a very little fat and a good deal of turpentine.

F. H., Pittsfield, Mass.—For your portrait plaque of a "brunette wearing a slouched felt hat" set your palette as follows: First, a tint composed of rouge chair No. 1 (flesh red No. 1) and about twice as much jaune d'ivoire (ivory yellow), for the local color of the flesh; next, some brun rouge riche (deep red brown) for the carnations; some black, mixed with a little vert chrome riche (deep blue green) for the shadows of drapery, the tinting of the whites of the eyes, etc.; a mixture of the latter with the tint composed for the local color of the flesh in several combinations of varying degrees of intensity for the shadows of the flesh; and, lastly, the colors for the hair and eyes. The hair can be painted with brun foncé (dark brown), with a good deal of black. For the eyes, if brown, use the colors for the hair. The hat is painted with brown green and black. Violet de fer (iron violet) is a good color for the darkest reds, the line between the lips, little touches in the nostrils, or in the corners of the eyes. Deep red brown with black may, however, be substituted for the last-named color.

MEZZOTINT ENGRAVING.

S. T. B., Lawrence, Mass.—(1) You are partly correct in your conclusions. The plate you refer to is a combination of etching and mezzotint. Etching is much used as an auxiliary to mezzotint. The outline is frequently etched at the very commencement, before even the mezzotint ground is laid, and by different engravers it is used in varying degree, either to give precision in places or to assist the appearance of particular textures. (2) The process of mezzotint engraving consists in passing over a plate of steel or copper with an instrument called a cradle, by which a burr is raised on every part of the surface, in such quantity that, if filled in with ink and printed, the impression would be one mass of the deepest black. On the plate so prepared the lights and middle tints are burnished or scraped away, leaving it untouched for the darkest shades. The tools employed in this art are the grounding tool or cradle, roulettes, burnishers, and scrapers. The grounding tool has the shape of a shoemaker's knife, with a fine serrated edge. The roulette is a small-toothed wheel set in a handle. The first step of the process is to mark upon the plate the limits of the design, and within these limits the grounding tool is employed. It is pressed upon in an even, steady, and moderate manner, and with a rocking motion advanced over the plate, till the whole space within the limits is covered with lines. These lines are crossed by others at right angles. The two diagonal directions are then taken. The whole series of lines is then repeated several times, taking care not to enter the same lines twice; till, at length, by the extreme closeness of the lines, the original surface of the copper is entirely destroyed, and if an impression were taken from the plate it would be completely black. This operation is called laying the mezzotint ground. To the ground thus formed must now be transferred the outline of the design. The plate is blackened by the smoke of a taper, and the design is transferred to it by means of tracing paper prepared with red chalk. The red chalk outlines are rendered permanent by going over them with a blunted drypoint on the copper. It is usual to commence by taking out the strongest lights with a scraper, after which the burnisher is applied to polish the surface. As the work proceeds frequent proofs should be taken, and if too much of the ground has in any case been removed, it must be again formed by a roulette or by a small grounding tool.

PAINTING JACQUEMINOT ROSES.

H. H., Lawrence, Kan.—In oil colors the deep red of this rose is painted by mixing madder lake with vermilion, a very little white being added for the high lights. Use raw umber, cobalt, and madder lake for half-tints, and bone brown and carmine for shadows, with a little black added to the latter for the darkest shadows. If poppy oil is used, and the flower is painted two or three times it will have the velvety appearance desired. In water-colors the deep red of the rose is painted with vermilion and carmine mixed; half-tints with crimson lake, raw umber, and a little carmine; outside of the petals with crimson lake; deep shades with carmine and bone brown, or sepia, or a little black with the carmine; high lights with rose carthame and vermilion. In mineral colors the high lights are painted with rose pompadour, the deep red with rouge laqueux, shaded with purple No. 2, and gray noir mixed. The colors of this rose cannot be obtained with one firing. Use the same colors in painting the second time, taking the greatest care not to paint the colors too thick, or they will chip off. If the rose pompadour fires the first time much too light add a little rouge laqueux for the second firing.

SOME HINTS IN BRASS HAMMERING.

SIR: Please give practical directions how and where to commence, proceed, and finish hammering in a repoussé background, and what to do to straighten the sides when they curve up on being removed from the block. Also, how to throw out a horse's mane from the back of the brass, and what tools it may be done with.

ELLA.

(1) To matt a background in repoussé, begin by making a line of matting just without the outlines of the figure, and work gradually toward the edge of the metal. Do not try to finish any one part of the background entirely, but work in a scattered manner all over it. Repeat this again and again—each time making the matting a little closer and finer than before—until all is worked as

finely as desired. If worked from the outer edge inward, the pattern is apt to round up too much in places, and it is also liable to crack. If but one portion of the ground is at first entirely finished, the unfinished portion becomes raised and unmanageable, whereas, if a scattered dotting is made all over at the first working, the whole is kept flat, and each subsequent hammering works easier and better.

(2) All plaques, panels, etc., should be wired to prevent the edges curling. The wiring will be done by any tinsmith at a trifling cost.

(3) There are several ways in which a horse's mane can be worked up from the back. Probably the simplest is to use the lining tool, and on the back hammer lines—lightly—following the direction of outlines and locks as much as possible. For instance, if two curved lines outlining a lock of the mane are an inch apart at the widest point and taper to the end, work in between them—on the back—three or four lines, with the lining tools; these lines should follow the curve of the outlines, and the shape of the lock itself.

DIRECTIONS FOR PAINTING IN OILS THE DECORATIVE HEAD, BY ELLEN WELBY, IN OUR MARCH NUMBER.

MRS. S. F. Q., Salem, Mass.; H. P., Cleveland, O.; OLD SUBSCRIBER, Boston, and others.—Make the background rich deep amber yellow, qualified by gray. Immediately around the face and head the tone is somewhat lighter. The hair is light reddish brown; the complexion of an ivory whiteness, with warm, red color in the lips, and faint flush in the cheeks. Make the eyes dark gray. The drapery is pale blue, qualified by grays. For the background use yellow ochre, raw umber, white, medium cadmium, a little ivory black, and burnt Sienna. In the lighter parts, substitute madder lake for burnt Sienna. The hair is painted with light red, raw umber, white, yellow ochre, and a little ivory black, adding burnt Sienna, and a little permanent blue in the shadows, and omitting light red. Paint the flesh with white, yellow ochre, vermilion, madder lake, a little raw umber, a very little ivory black, and cobalt. In the shadows use the same colors, with less white, omitting vermilion, and adding light red. In the deeper touches substitute burnt Sienna for light red. The eyes are painted with raw umber, white, yellow ochre, a little ivory black, and burnt Sienna. For the pupils use only ivory black and burnt Sienna. The lips are painted with vermilion, madder lake, white, yellow ochre, and a little ivory black, adding raw umber, light red, and cobalt in the shadows. The lower lip should be warmer and lighter in color than the upper. Paint the light blue drapery with permanent blue, white, a little light cadmium, madder lake, and a very little ivory black. In the shadows add raw umber and burnt Sienna, and use less white. The ivy-leaves in the hair should be rather a dark green, and much subdued with gray. The high lights should be purplish gray, rather than light green. Use for these terre verte, Antwerp blue, white, madder lake, yellow ochre, and ivory black, adding burnt Sienna and raw umber in the shadows. The brushes needed are flat bristles of medium and small size; and, for fine touches, use flat-pointed sables, Nos. 7 and 9.

SUNDRY QUERIES ANSWERED.

B. W. P., Minneapolis.—(1) We shall be glad to consider your designs. Postage-stamps should be sent to secure their return if they prove to be unsatisfactory. (2) We are always happy to pay for designs by really competent artists. (3) Drawings should be in ink on smooth paper. See our answer to "Student" in this number.

F. P., Boston.—(1) There is an easy test: the best indigo will float upon water. (2) Zinc white wants body as an oil-paint, but it makes the best possible white as a water-color. It is thoroughly permanent under all conditions. White lead has more body, but is not nearly so safe. Cremnitz white is usually pure white lead. If pure, white lead is entirely dissolved by nitrous or acetic acid, either of which leaves a clear liquid.

B. S. T., Cincinnati, O.—The general rule in the selection of natural and conventional designs is to carve the more conspicuous parts in natural designs, making them faithful studies from nature, and using conventional designs for margins, mouldings, and subordinate parts of the article of furniture which is being decorated. In a picture-frame, the top and side-rails should be more heavily carved than the lower rail, and if bosses or brackets are added, they, also, will be most effective in deep relief. Mass the carving, and remember there must be plain spaces to rest the eye.

S. S. P., Montreal.—(1) To gild on satin, apply, with a sable brush, a solution of isinglass, which, when dry, go over with a coating of gold size. The latter is left "tacky," so that the gold leaf will easily adhere to it. The leaf is then carefully pressed with a piece of soft chamois leather. (2) It is best to use body color in painting the fan—i. e., mix all the colors with Chinese white—plenty of it; if you are painting on a textile fabric.

B. J., Boston.—It would be a simple matter to introduce a figure into your water-color, even if the landscape were quite finished. You can remove a portion of color to make room for it, by wetting the part with water, and, after it has soaked a while, pressing it gently with a soft cloth. When the spot is dry, you may use a crumb of rather stale bread, or india-rubber.

H. S. T., Cleveland, O.—"French Plumetis" and "satin-stitch" are the same thing. The stitch is used chiefly in white embroidery. It consists in taking the needle each time back again almost to the spot from which it started, so that the same amount of crewl or silk remains on the back of the work as on the front. This produces a surface as smooth as satin, hence its name. It is used in working the petals of small flowers, such as "forget-me-nots," and in arabesque designs where a raised effect is wanted in small masses.

J. A. J., Louisville, Ky.—In the answer to your question, published in *The Art Amateur* for February, we asked you to be more explicit in regard to the directions you wish. Please write again, stating exactly what you need, and we will endeavor to give the directions promised.

A. C., Wellington, Kan.—To draw an oval, make two straight lines crossing each other of the proper length. The perpendicular one will represent the length, and the horizontal line the width of the oval. The curved lines are then drawn from point to point by the eye. The first quarter, being established, can be easily duplicated all around, thus making the oval perfectly correct.

A. S. L.—Your friend needs to practice drawing from the cast and from life, in order to succeed with portraits. Even with a decided talent for likenesses, it is necessary to draw the features correctly. A book which gives full and careful directions for drawing from nature, in the modern French method, is "Charcoal and Crayon Drawing," an excellent little treatise, by Frank Fowler, published by Cassell & Co.

S. A. W., Newton Centre, Mass.—Artists, as a rule, do not prepare their canvas, but buy it ready for painting. This preparation is tedious, and requires experience. If it is not well done it will cause the painting to crack. The simplest method is as follows: Procure a strong piece of unbleached linen, of medium quality—not too fine. Stretch this firmly upon a wooden frame by tacking or lacing the edges with cord put through the sel-

vedge of the linen. First, prepare a good, strong, clear glue, and, while it is warm, spread it very thinly and evenly over the canvas. A coating of white lead is now put thinly and smoothly over the glue, and, when this is dry, a final coat of light, warm gray paint is spread evenly over the whole. Use white, yellow ochre, burnt Sienna and a very little black to produce the gray tone. Some manufacturers mix turpentine with the paint. This gives a dull finish which is much liked by some artists.

B. P., Buffalo, N. Y.—On gold-colored satin, nothing will look so well as a design colored in shades of russet and golden browns, every now and then striking, as it were, the higher or lower octave of the keynote by the introduction of a lighter or darker shade of the pure ground color. Again, taking green for the ground, and treating it in the same way, it has first to be considered whether it is a yellow or blue green. If a yellow green, the highest note should then be yellow. The same harmony should be carried through the brown, warm, and russet greens, up to the primary color, yellow, to which all these tints owe their warmth, and which is the chief constituent of the ground. But if the ground be a blue green, colder greens must be used, of a sage, rather than russet, tint, while the keynote is struck with a pure blue, that being the chief constituent part of the ground color, and also the cool element in the other colors used.

JOSEPH P. MCHUGH & Co. show new American wall-papers of pretty scroll patterns in different shades of buff and

yellow, and others, of naturalistic design, in shades of greenish blue. A cornice paper, which may be used with either of the above, has a bold fleur-de-lis pattern in yellowish felt on a polished ground of steel bronze. Curtain-rods are shown in carved and turned white wood, and in wood overlaid with basket-work. Screens of lattice-work, and printed India silk, and others, manufactured especially for this firm, of carved oak, with open arabesque panels in wrought iron, backed with yellow silk, are also shown. The effect of both is excellent. The latter sort of screen is especially adapted for the dining-room.

JOHNSON & FAULKNER have many new designs in printed velvets, floral and pineapple patterns in shades of red, terra-cotta, buff and brown being the newest. There are also printed silks in Byzantine diaper patterns, in stripes, and in small repeating floral patterns, the latter having a striped effect at a little distance. All of these are on grounds of the same or a harmonizing color. There are damasks in new shades of golden brown, purplish pink and robin's-egg blue; heavy curtain goods in brown and dark blue on gold and Moorish satin in rich colors, with medallions reserved in white and filled with Eastern designs in various colors, taken up with gold embroidery. This last costs but \$7.50 per yard. Pompador designs in stripes, with bouquets of flowers in various colors, are very pretty and very cheap at \$2.50 per yard. A new stuff, satinade, woven in small damask designs in tones of cream and ivory white, is particularly suitable for rooms in the eighteenth-century style, and costs the same as the last-mentioned stuff.

MRS. O. L. BRAUMULLER

(Pupil of Sévres and Berlin
Manufactories),

PORTRAITS ON CHINA. LESSONS IN ALL
branches of China Decorating.

2 West Fourteenth St. (Room 37),

Take elevator. NEW YORK.

STUDENTS PREPARED FOR THE ART SCHOOLS.

Crayon Portrait Drawing a Specialty.

Mr. GEORGE BOYNTON,
Sherwood Studio Building, 58 W. 57th St., New York.

Correspondence invited.

CHINA PAINTERS

can do their own gilding. Mat gold, expressly prepared, \$1.00 per box, postpaid, with full directions.

TAR PASTE for stencilling background from CHINA, preparatory for painting, 50 cents per bottle, postpaid.

OSGOOD ART SCHOOL,

853 Broadway, cor. 14th St., N. Y.
Instruction in all Branches of Art all the year
round. Also, thorough instruction by mail.
Circulars free.

MISS S. C. RICE,

STUDIO, 28 W. 23D STREET, N. Y.

Lessons in Drawing, Painting and Decorative Art.
CHINA AND FIGURE PAINTING A SPECIALTY.

LESSONS IN ART.

Mrs. AMOS and Miss COOK have opened Classes in
Oil and Water Color Painting, Drawing and the
various branches of Decorative Art, at No. 36 East
23d Street, N. Y.

Circular giving terms and full particulars SENT FREE.

PORTRAITS ON PORCELAIN
AND IN CRAYON.

Miss E. BOYLE. Mrs. G. A. BOYLE.

Lessons in All Branches of Porcelain Painting and
Crayon Drawing.

Studio, 6 East 14th Street (Rooms 6 and 7), N. Y.

The Renaissance
of Miniature Painting.

Portraits painted on china in the highest style of
the art, in both the Sévres and Dresden methods.
All kinds of painting as applied to porcelain executed
to order, also instruction given to pupils.

MISS ISABEL E. SMITH,

Recently returned from study in France and Germany,
Studio, 55 West 17th Street, N. Y.

MR. VICTOR DANGON, Graduate from the
Ecole des Beaux Arts, Lyons, France, is
lately returned to this country, and is established
in a fine and commodious studio, with access both
by staircase and elevator, at
No. 3 EAST FOURTEENTH STREET, N. Y.,
where he will receive pupils who wish to commence
the study of Decorative Art in Oil or Water Colors,
as well as those of the more advanced grades, who
desire to perfect themselves under the guidance of
an artist. Orders executed for highest class Panel
Decorations in the French style. Circulars mailed
or further information given by application at the
studio, 3 East Fourteenth Street.

REBECCA LEWENTHAL,

2 W. 14th St., cor. 5th Ave., N. Y., Room 51.

Lessons in all Branches of Art.

Ladies instructed with special care in Drawing
and in Painting on Silk, Satin and Plush.

Crayon and Water-Color Portraits.

N.B.—Part of a studio to let on reasonable terms.

THE WOMAN'S INSTITUTE OF TECHNICAL DESIGN,
314 Fifth Ave., New York (late 112 Fifth Ave.),
announces that the SPRING TERM will open on FRIDAY,
APRIL 1ST. New Classes in all Departments of
Design and Decoration. Students desiring boarding
accommodations will be best served by making early
application. The Home Study Courses can be entered
upon at any time. Arrangements for pursuing these
courses are the most complete and satisfactory yet
made for students who cannot join classes more di-
rectly. Students desiring to avail themselves of its
advantages will be put in communication with ladies
who have done so in the past, and of others who are
now thus engaged. For further particulars, circulars,
etc., address
FLORENCE A. DENSMORE, Principal.

THE Carl Hecker Art School, 4 & 6 W. 14th St., N. Y.

Instruction in all branches of High and
Industrial Art, including a new depart-
ment of Modelling in Clay, Wax and Metals,
Wood-Carving and Tile and Glass Painting,
under the management of the eminent
Berlin Sculptor, Frederick Kohlhausen.
New circulars on application. Sketching
classes for the summer a special feature.

THE ORIGINAL

School of Industrial Art for Women

120 WEST 16TH STREET, NEW YORK CITY.

FLORENCE E. CORY, Principal.

PRACTICAL DESIGN as applied to Carpets, Wall-
Papers, Calicos, Stained-Glass, and all fabrics taught
by thoroughly practical designers. Pupils can enter
at any time.

A DEPARTMENT OF HOME STUDY.

Instructions given by letter, examples, samples,
materials, etc., sent by mail. Most complete method
existing of Home Instruction. For circulars and
further particulars address the Principal.

L. CASTELVECCHI,

MANUFACTURER AND IMPORTER OF ANTIQUE, ROMAN,
MEDIÆVAL AND RELIGIOUS

PLASTER STATUARY AND BUSTS
for the use of Artists, Amateurs, Schools, Academies
of Design, etc. The largest collection in America.
Feet and hands from nature.

143 Grand St., near Broadway, New York.
Send for Catalogue.

PATENT
Portable Kilns
FOR FIRING DECORATED CHINA.
4 SIZES.
Send for Circular.
Stearns Fitch & Co.,
Springfield, O.



REPOUSSÉ SUPPLIES.
TOOLS, HAMMERS, BRASS, BOOKS, ETC.
Punches of special designs made to order.
MONTGOMERY & CO., 105 Fulton St., N. Y.
GEO. W. MONTGOMERY. GEO. W. CHURCH.

REPOUSSÉ WORK.
Tools, Brass, Patterns, Instructions. Circulars with
full particulars free. GOODNOW & WIGHTMAN,
176 Washington Street, Boston.

CHARCOAL PENCILS
In three grades. The best crayons made. Artists
pronounce them "superb," "elegant," "perfect."
Sample, 10 cents. EUGENE PEARL, Artist, 23 Union
Square, New York.

THE
"C. F. H." China
Manufactured at Limoges, France, by
Messrs. E. GÉRARD, DUFRAISSEIX & MOREL

Is Specially
ADAPTED FOR
AMATEUR
DECORATING
AND MAY BE
Identified by
THE

Decoration Stamp and Underglaze Stamps.

CFH & GDM
For Sale by Dealers Generally.



CFH & GDM
For Sale by Dealers Generally.

BRUSH STUDIES!

By LIDA CLARKSON. New and Revised Edition.
Finely Illustrated with original designs by the Author.
CONTENTS:—The Amateur's Outfit.—Harmony
and Combination of Color: A Panel of Field Daisies.
—Some General Hints: Fabric Painting.—Practice
on Academy Board and Sketching Canvas: A Study
of Wild Roses.—A Study of Pansies.—How to Paint
Photographs in Oil or in Water Colors.—Hat Marks
and Linings: Appropriate Designs, Initials, etc.—
Plaques: How to Paint and Frame Them.—How to
Paint Trailing Arbutus, Feathery Clematis, Dogwood
and Tulips.—Panel and Screen Decorations: The Purple
Clematis, Fleur de Lis, Water Lily, etc.—Dye
Painting: Lustra, Iridescent and Kensington.—Lam-
brequins and other Artistic Home Furnishings: Clock
Scaff, Banners and Bannerettes.—Christmas, New
Year, Easter and Birthday Cards: How to Paint
Them.—Suggestions for Holiday and Birthday Gifts:
Pretty Trifles for Home Decoration.—Painting Back-
Grounds.—Modelling in Relief.—Puzzling Queries
Answered.—Some Useful Hints in Conclusion.
Sent, postpaid, for 35c. J. F. INGALLS, Lynn, Mass.

"ETCHING
ON
LINEN."

New Circulars free to all.

If your dealer does not sell
Whiting's Indelible Etching
Ink I will send a complete
case, free to any address, on
receipt of \$1.—F. A. WHITING,
Wellesley Hills, Mass.

VERY IMPORTANT.
The "Perfect" Sketching Camera enlarges direct
from a photograph, and reflects the image any size and
very bright on the paper or canvas on which the
portrait is to be made. Outline for Perfect sketch.
Address, with stamp, CRAYON ARTIST,
526 4th Avenue, Troy, N. Y.

GOLD FOR CHINA DECORATIONS,
after ROYAL WORCESTER DESIGNS.
Light green, brown, red, purple, roman, platinum
and other shades, dead gold, on glass palettes, with
directions for use. Price, \$1.00. Manufactured by
THEODORE WALTER, 16 Knapp St., Boston.
FIRING AND GILDING FOR AMATEURS.
Send for price list. Dealers supplied.

CHINA FIRED
AND
GILDED.
Unsurpassed facili-
ties and seven years'
experience enable us
to guarantee satisfac-
tory all work intrust-
ed to us.
Mrs. O. L. BRAUMULLER,
2 West 14th St., New York.

CHINA FIRED
FOR AMATEURS
IN A SUPERIOR MANNER.

CHARGES MODERATE.

JOHN BENNETT,

4 GREAT JONES ST., NEW YORK.

(Firing and Gilding a Specialty.)

CHINA FIRED
FOR AMATEURS,
SCHWALB & PAGE,
73 CHRISTOPHER ST., NEW YORK.

JOSEPH GILLOTT'S
STEEL PENS.

FOR ARTISTIC USE in fine drawing,
Nos. 659 (Crowquill), 290 and 291.
FOR FINE WRITING,
Nos. 303, 1 and Ladies', 170.
FOR BROAD WRITING,
Nos. 294, 389 and Stub Point, 849.
FOR GENERAL WRITING,
Nos. 404, 332, 604 and 390.

Joseph Gillott & Sons, 91 John St., N. Y.
HENRY HOE, SOLE AGENT,
Sold by ALL DEALERS throughout the World.
GOLD MEDAL PARIS EXPOSITION, 1878.

KLACKNER'S ETCHINGS

RECENTLY PUBLISHED.

"The Much-Resounding Sea," by THOMAS
MORAN.

"The Communicants," by JULES BRETON.

"Chorister Boys," by F. M. SPIEGLE.

"Wedding Bells in Old Trinity," by T. T.
BENTLEY.

"When the Flowing Tide Comes in."

"The Welcome Step."

Longfellow's "Daybreak."

"The Ploughman," and many others.

Klackner's Engravings, as well as Etchings, are
copyrighted, and therefore not subject to inferior re-
production, like all imported prints. Ask for them
at all art stores. Send for price list and for pamphlet
on

"Proofs and Prints."

C. KLACKNER, 17 E. 17th St., N. Y.

A COLLECTION OF VALUABLE
JAPANESE BRONZES
and IVORY CARVINGS.
FOR SALE AT THE OFFICE OF
MESSRS. GRIBBLE & NASH,
134 PEARL ST., NEW YORK.
CATALOGUES ON APPLICATION.

MESSRS.

Raphael Tuck & Sons

Take pleasure in notifying their nu-
merous patrons that the

SECOND SERIES

— OF —

BIRD STUDIES,

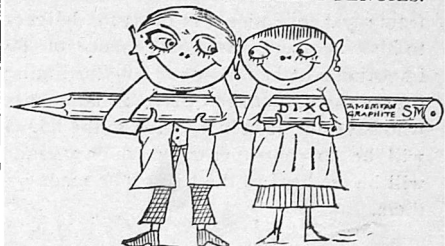
BY

HECTOR GIACOMELLI,

4 Plates,

Has just been issued, and can be seen
at Stores of all Dealers in Artists'
Supplies.

DIXON'S AMERICAN
GRAPHITE PENCILS.



Unequalled for smooth and tough leads. If your
stationer does not keep them mention *The Art Am-
ateur* and send 16 cents for samples worth double the
money.

JOS. DIXON CRUCIBLE CO., Jersey City, N. J.